

TALKING HEADS ANTHOLOGY

MORE SONGS ABOUT
BUILDINGS AND FOOD

TALKING HEADS 77

STOP MAKING SENSE

Fear of Music

TALKING HEADS 77

Fear of Music
Fear Of Music

remain in light

STOP MAKING SENSE

Little Creatures

Little Creatures

SPEAKING IN TONGUES

remain in light

TALKING HEADS ANTHOLOGY

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DON'T WORRY ABOUT THE GOVERNMENT

Words and Music by
DAVID BYRNE

Moderately bright

No chord



I see the clouds that move a -
I see the states a -

mf



cross the sky. — I see the wind that moves the clouds a - way. —
cross this big na - tion. I see the laws — made in Wash - ing - ton, D. — C.



It moves the clouds o - ver by the build - ing. I pick the build - ing that
I think of the ones I con - sid - er my fa - v'rites. I think of the peo - ple that are

F/G Am C A

I want to live in. I smell the pine trees and the peach-es in the woods.
work-ing for me. Some civ - il ser - vants are just like my loved ones.

C A G

I see the pine cones that fall by the high - way. That's the high-way that
They work so hard and they try to be strong. I'm a luck - y guy to

F/G Am G F/G Am

goes to the build - ing. I pick the build-ing that I want to live in. It's
live in my build - ing. They all need build-ings to help them a - long. It's

C Dm7 G/A D

o - ver there. It's o - ver there. } My build - ing has
o - ver there. It's o - ver there. }





ev - 'ry con - ven - ience. It's gon - na make life eas - y for me.





It's gon-na be eas - y to get things done. I will re - lax a -







long with my loved ones. Loved ones, loved ones vis - it the build - ing; take the










high - way, park, and come up and see me. I'll be work - ing, work - ing. But




if you come vis - it, I'll put down what I'm do - ing. My friends are im - por - tant.



Don't you wor - ry 'bout me. I would-n't wor - ry a - bout.



me. Don't you wor - ry 'bout me.



Don't you wor - ry 'bout me. me.

PULLED UP

Words and Music by
DAVID BYRNE

Moderately bright

Chord diagrams for guitar:

- A: 0 2 2 0
- B: 2 4 4 2
- E: 0 2 2 0
- Esus4: 0 2 2 0

mf

Mum-my, Dad-dy, come and look at me now.—
I drift a-way to an-oth-er land,—
Cast a shad-ow on the liv-ing room wall,—

I'm a big man in a great big town.
sleep-ing, dream-ing, such a sim-ple thing.
dark and sav-age, with a pro-file so sharp.

Years a-go, who would be—
I think of things that
Deep and won-der-ful,—

lieve it's true? I might be. Goes to show what a lit - tle
 food on the ta - ble. I see my name go down in
 There's real - ly no hur - ry. I'll

faith can do. }
 his - to - ry. } I was com-plain-ing, I was down in the dumps.
 eat in a while. }


I feel so strong now, 'cause you pulled me up. Pulled me up, up, up, up,

up, up, up, up.

E
0 0 0 0



I slipped, and I got pulled,



pulled up. I tripped, and then you pulled,



you pulled me up. I slipped, and I got pulled,



pulled up. I slipped, and then you pulled,



you pulled me up. Pulled me up, pulled me up.

Pulled me up, up, up, up,

up, up, up, up.

To Coda

I got up. You pulled me

Chord Diagrams:

- A**: 0 2 2 0
- B**: 0 2 2 0
- E**: 0 2 2 0
- Esus4**: 0 2 2 0
- 1. E**: 0 2 2 0
- 2. E**: 0 2 2 0
- A7**: 0 2 2 0

up. I stood up.

You pulled me up. I got

up. That was be - cause you pulled me up.

I got up. In a lit - tle while, you pulled me

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature has three sharps (F#, C#, G#). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "up. I stood up.", "You pulled me up. I got", "up. That was be - cause you pulled me up.", and "I got up. In a lit - tle while, you pulled me". Chord diagrams for G7 and A7 are provided above the guitar staff in each system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.




up. Pulled me up, up, up, up,




up, up, up, up. Pulled me





up, up, up, up, up, up, up, up.

D.S.^{al} al Coda

Coda



THE BOOK I READ

Words and Music by
DAVID BYRNE

Medium Rock beat

Am 0 0 0 0 0 0 G/E Am 0 0 0 0 0 0

mf

G x0000 Am 0 0 0 0 0 0 G/C 3 fr.

I'm writ - ing 'bout the book I read... I

Am 0 0 0 0 0 0 G/C 3 fr. Am 0 0 0 0 0 0

have to sing a - bout the book I read... I'm em - bar-rassed to ad-mit it hit the

G/C 3 fr. Am G/C 3 fr.

soft spot in my heart_ when I found out you wrote the book I read... So

A Dm/C Dm A


feel my shoul-ders as they touch your arms. I'm a lit-tle cau-tious, but I_


Dm/C Dm A Dm/C Dm Gm7 3 fr. F

_ feel all right. The book I read was in your eyes. Mm_ hmm,

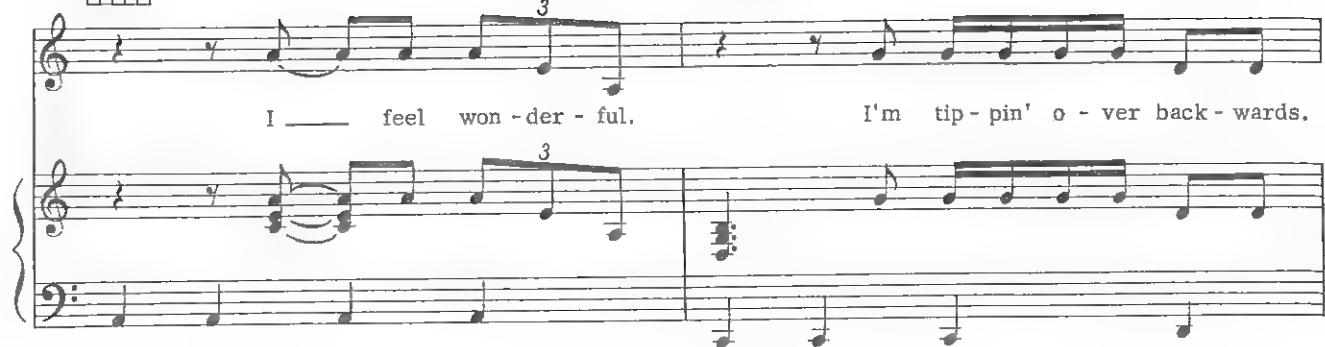
Gm7 3 fr. F Gm7 3 fr. F Am G/C 3 fr.

mm_ hmm, oh_ oh, Oh, I'm liv-in' in the fu-ture.


Am  0 0

G/C  3 fr.

I — feel won - der - ful. I'm tip - pin' o - ver back - wards.





Am  0 0

G/C  3 fr.

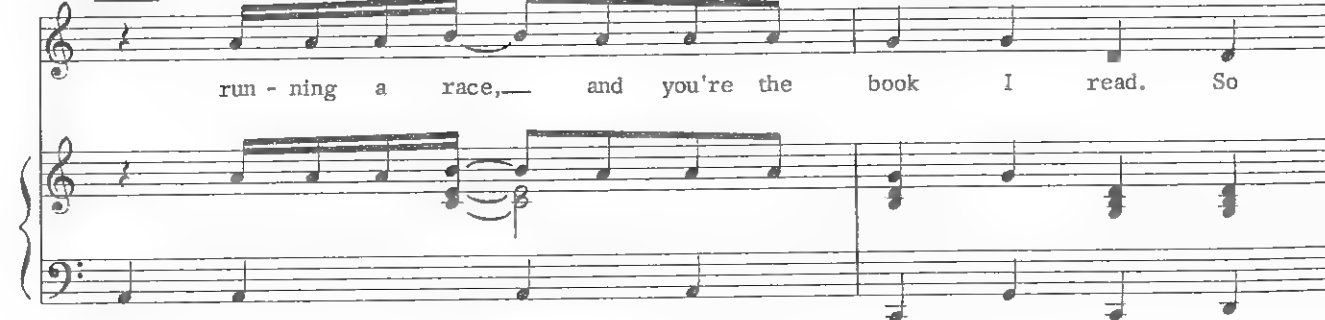
I'm so am - bi - tious. I'm look - ing back. I'm





Am  0 0


G/C  3 fr.


run - ning a race,— and you're the book I read. So




A  0 0



Dm/C  x



Dm  0 0

A  0 0








feel my fin - gers as they touch your arms. I'm spin - ning a - round,— and I—



— feel all right. The book I read was in your eyes.

Ooh — ooh, ah — ah, oh — oh, ooh. Na na na

Repeat ad lib



na na na na na na na, Na na na

Repeat ad lib









na, Ooh — ooh, ah — ah, oh — oh, ooh.

PSYCHO KILLER

Words by
DAVID BYRNE, CHRIS FRANTZ
and TINA WEYMOUTH

Music by
DAVID BYRNE

Moderate Rock beat


Am(no 3rd)




I can't seem to face up to the facts.
(spoken) You start a conversation. You can't even finish it.



I'm tense and nerv-ous and I can't re-lax.
You're talking a lot. But you're not saying anything. I can't sleep 'cause my
When I have nothing to say,





bed's on fire. — Don't touch me. I'm a real live wire. —
 my lips are sealed. Say something once. Why say it again?









Psy - cho kill - er. Qu'est-ce que c'est? Fa fa fa fa fa fa



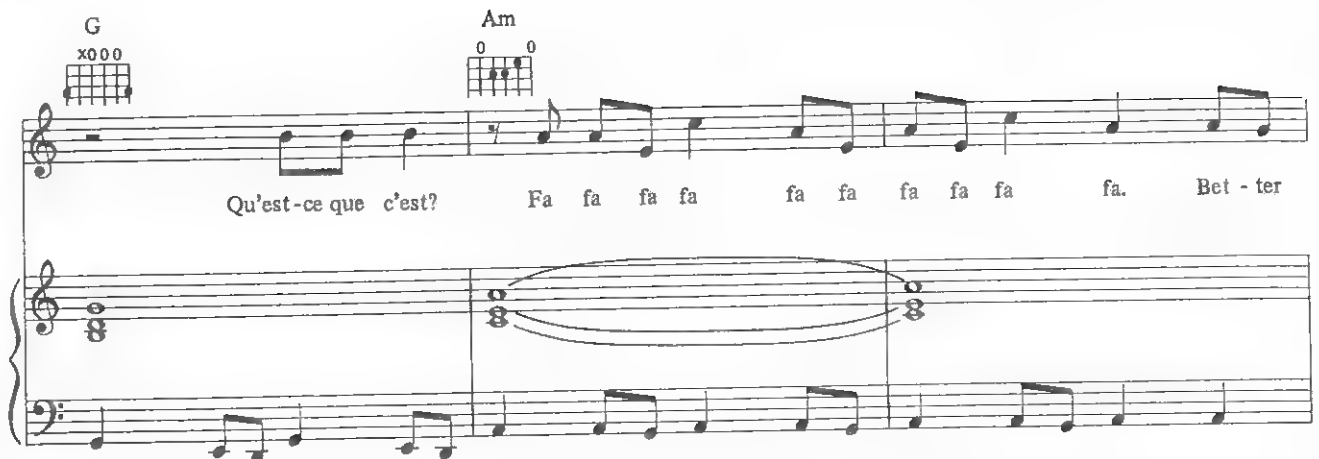

fa fa fa fa. Bet - ter run, run, — run, — run, run, — run a -

way. Oh. — Psy - cho kill - er.

G  Am 




Qu'est-ce que c'est? Fa fa fa fa fa fa fa fa fa. Bet - ter



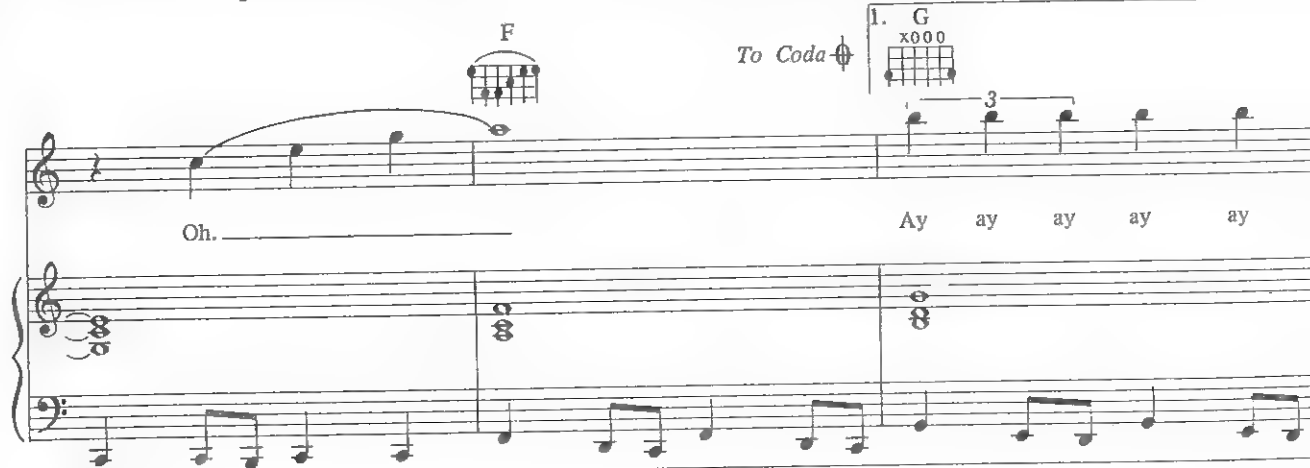
F  G  C 


run, run, — run, run, — run, run, — run a - way.



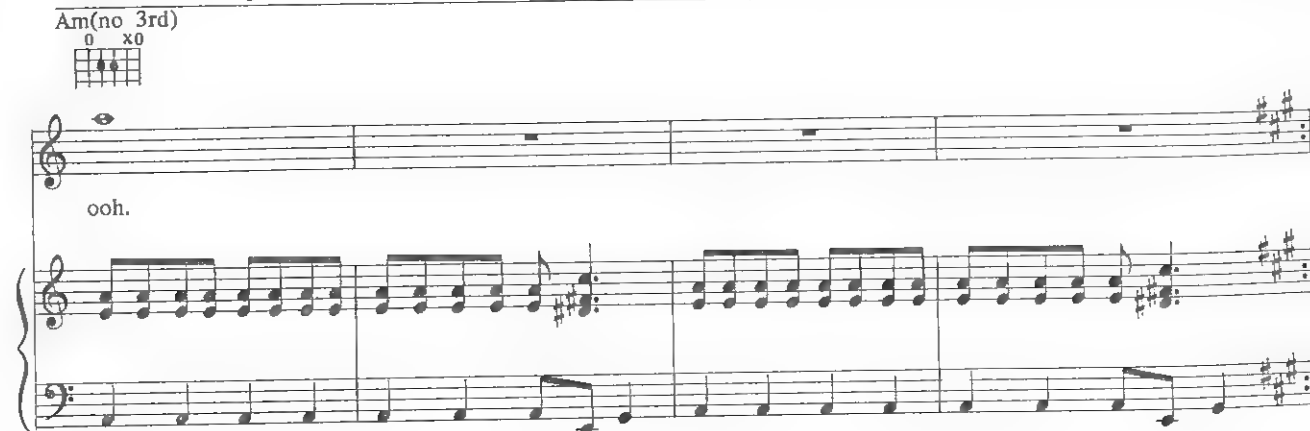
F  To Coda  1. G 

Oh. ————— Ay ay ay ay ay



Am(no 3rd) 

ooh.



2.  

Ay ay ay ay ay. Ce que j'ai fait ce soir

là; ce qu'elle a

sim.



dit ce soir là,

re - al - i - sant mon es - poir, — je me lance

A

G A

0 0 x000 0 0

vers la gloire. O K. _____ Ya ya ya ya ya ya ya

G A

x000 0 0

G A

x000 0 0

ya ya ya ya ya. We are vain and we are blind.— I hate peo-ple when they're

D.S. $\frac{3}{4}$ al Coda

G

x000

not po - lite.

Coda

G

x000

3

Am(no 3rd)

0 x0

Ay ay ay ay ay ooh.

Repeat and fade

Am(no 3rd)

0 x0

Repeat and fade

THE BIG COUNTRY

Words and Music by
DAVID BYRNE

Moderately

The musical score is written for guitar and piano. The guitar part consists of four measures, each with a specific chord: C (0 0 0), D (0 0 0), F (0 0 0), and G (x 0 0 0). The piano part is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The lyrics are: "I see the shapes— I re-mem-ber from maps. I see the shore-line, I see the white-caps."

C 0 0

D 0

F

A base - ball dia - mond, nice weath - er down

there. I see the school_

G x 0 0 0

C 0 0

D 0

and the hous - es where the kids are, plac - es to park

F

G x 0 0 0

C 0 0

D 0

F

G x 0 0 0

by the fac - t'ries and build - ings,

C 0 0 D F

res - tau - rants and bars_ for lat - er in the

G x000 C6 3fr.

eve - ning. Then we came to the farm - lands

F G x000 C6 3fr.

and the un - de - vel - oped ar - e - as. And I have

F G x000

learned_ how these things work to - geth - er.

C6 3fr. F

I — see the park - way that pass - es through them
They grow it in those farm-lands, then they bring it to the

G x000 C6 3fr.

all. store. And I have learned...
They put it in the car trunk, —

F G x000 Bb

how to look at these things. } And I say I would-n't
then they bring it back home. }

F Eb

live there — if you paid — me.

System 1:

Vocal: I would-n't live like that, no sir - ee!

Piano: Accompaniment for the first system.

System 2:

Vocal: I would-n't do the things the

Piano: Accompaniment for the second system.

System 3:

Vocal: way those peo - ple do. I would-n't

Piano: Accompaniment for the third system.

System 4:

Vocal: live there if you paid me to.

Piano: Accompaniment for the fourth system.

C 0 0

D 0

F

I guess it's health - y,
I'm tired of look - ing

I guess the
out the win - dow of the

G x000

C 0 0

D 0

air — is clean.
air - plane.

I guess those peo - ple
I'm tired of trav - 'ling.

F

G x000

C 0 0

have fun with their neigh - bors and friends.
I want to be some - where.

Look at that
It's not e - ven worth

D 0

F

1. G x000

kitch - en
talk - ing

and all of that food.
a - bout those

C
0 0

D
0

F

Look at them eat it. I guess it tastes real

2.

G
x000

G
x000

Bb

good. peo-ple down there. Goo goo ga ga ga

F

Eb

Goo goo ga ga ga. Goo goo ga ga ga. Goo goo ga ga ga.

Bb

TAKE ME TO THE RIVER

Words and Music by
AL GREEN and MABON HODGES

Moderately

E

mf

D(addE)/G F#m7 E D(addE)/G F#m7

I don't know why I love you like I do,
I don't know why you treat me so bad.
I don't know why I love you like I do,

E D(addE)/G F#m7 E

with all the chang-es you put me through. Take my mon-ey,
Think of all the things that we could have had. Love is a no - tion that
with all the trou - ble you put me through. Six - teen can - dles





my cig - a - rettes.
 I can't for - get.
 there on my wall,

I have - n't seen the worst of it yet.
 My sweet six - teen, I would nev - er re - gret. } I — wan - na
 and here am I, the big - gest fool of themall.





know, ——— can you ——— tell — me I'm ... I — love to stay..




Take me to the riv - er. —

Drop me in the wa - ter. —

Take me to the

To Coda 

riv - er. — Dip me in the wa - ter, — wash - ing me down, —

1.



— wash - ing me down. —

D(addE)/GF#m7

2.



— wash - ing me.

C#m

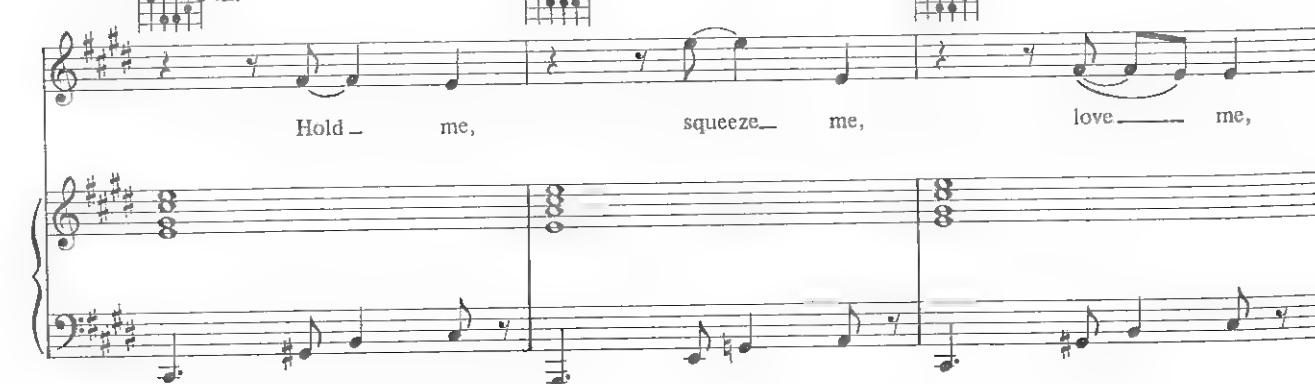
4fr.

A

0

C#m

4fr.



Hold — me, squeeze — me, love — me,

A 0 0 0 Em7 0 0 0

tease me till I can't, till I can't,

E 0 0 0

I can't take no more. Take me in the wa - ter.

Drop me in the riv - er. Push me in the

wa - ter. Drop me in the riv - er, wash-ing me down,

wash - ing me down. —

D.S. al Coda

D(addE)/G *F#m7*

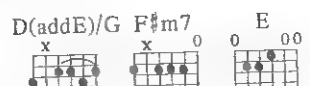


The first system of music features a vocal line with the lyrics "wash - ing me down. —" and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part consists of a steady eighth-note bass line and a more complex treble line with eighth and sixteenth notes. Chord diagrams for D(addE)/G and F#m7 are provided below the system.

Coda

wash - ing me down. —

rit.



The second system continues the piano accompaniment from the first system. It includes a "Coda" symbol at the beginning of the system and a "rit." (ritardando) marking towards the end. The piano part continues with its characteristic eighth-note patterns.

Coda

wash - ing me down. —

rit.



The third system continues the piano accompaniment, featuring a "Coda" symbol and a "rit." marking. The piano part concludes with a final chord and a fermata. The key signature remains three sharps.

LIFE DURING WARTIME

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Moderately bright



mf



Heard of a van that's load-ed with weap - ons, packed up and read - y to go.—
Heard a - bout Hous-ton? Heard a - bout De - troit? Heard a - bout Pitts-burgh, P. A.?

Heard of some grave-sites out by the high-way,
You ought - a know not to stand by the win - dow.

a place where no - bod - y knows.—
Some-bod - y see you up there.—

The sound of gun-fire
I got some gro - ceries,

off in the dis - tance:
some pea - nut but - ter

I'm get - ting used to it now.—
to last a cou - ple of days.—

But I

Lived in a brown-stone,
ain't got no speak - ers,

lived in a ghet - to.
ain't got no head - phones,

I've lived all o - ver this town.
ain't got no rec - ords to play..



This ain't no par - ty,
Why stay in col - lege?

this ain't no dis - co,
Why go to night school?

this ain't no fool-ing a - round...
Gon-na be dif-f'rent this time...

No time for danc-ing
Can't write a let-ter,

or lov-ey-dov-ey.
can't send no post-card.

I ain't got time for that now...
I ain't got time for that now...

Am 0

Trans-mit the mes-sage
Trou-ble in trans-it,

to the re-ceiv-er.
got through the road-block.

Hope for an an-swerm some day..
We blend-ed in with the crowd..

I got three pass-ports, a
We got com-put-ers, we're

cou-ple of vi-sas.
tap-ping phone lines.

You don't e - ven know my real name. — High — on a hill - side,
I know that that ain't al - lowed. — We — dress like stu - dents,

the trucks are load - ing. Ev - 'ry - thing's read - y to roll. —
we dress like house-wives, or in a suit and a tie. —

To Coda

I sleep in the day - time, I work in the night - time. I might not ev - er get home. —
I changed my hair - style so man - y times, now. I don't know what I look like! —

This ain't no par - ty, this ain't no dis - co,

- side,
- dents,

this ain't no fool-ing a - round. — This ain't The MuddClub

or C. B. G. B. I ain't got time for that now. —

D.S. al Coda

Repeat (melody ad lib) and fade

Coda

Am

0 0 0

or gethome..
I looklike!

Lyric for ad lib melody

You make me shiver, I feel so tender.
We make a pretty good team.
Don't get exhausted, I'll do some driving.
You ought to get you some sleep.
Burned all my notebooks. What good are notebooks?
They won't help me survive.
My chest is aching, burns like a furnace.
The burning keeps me alive.

AIR

Words and Music by
DAVID BYRNE and BRIAN ENO

Moderately

E7 C7

Air, _____

mf

E7 C7 Abm 4fr.

air. _____

Fm Abm 4fr. Fm

Hit me in the face.—
It can break your heart.—





I run fast - er,
 So re - mem - ber,

fast - er,
 re - mem - ber,

fast - er, fast - er,
 re - mem - ber, re - mem -





fast - er,
 ber, re - mem - ber,

fast - er in - to the air. —
 when the weath - er gets rough, —

I say to my - self,
 you'll say to your - self,




"What — is hap - pen - ing to — my




skin?

Where is that pro - tec - tion that I need - ed? —





Air _____ can hurt you too. Air _____








_____ can hurt you too.





Some peo - ple say not to wor - ry 'bout the air. Some peo - ple nev - er had ex -





pe - ri - ence with air, _____

0 E7 0

0 C7 0

0 E7 0

air, _____

air, _____

0 C7 0

0 E7 0

0 C7 0

air, _____

Repeat and fade

0 E7 0

0 C7 0

0 E7 0

0 C7 0

HEAVEN

Words and Music by
DAVID BYRNE and JERRY HARRISON

Moderately

Chord diagrams for guitar:

- D**: 0 2 2 2 1 0
- Em**: 0 2 2 2 1 0
- A**: 0 2 2 2 1 0
- G**: x 0 0 0 2 3
- D**: 0 2 2 2 1 0
- Em**: 0 2 2 2 1 0

Score notation (4/4 time, key of D major):

mf

Ev - 'ry - one is try - ing to get to the bar. —
 There is a par - ty. Ev - 'ry - one is there.
 When this kiss is o - ver, it will start a - gain. —

A 0 0 G x000 D 0

The name of the bar, —
 Ev - 'ry - one will leave — at ex - act - ly the bar is called heav - en.
 Would not be an - y dif - f'rent, would be ex - act - ly the same time. —

Em 0 0 0 0 Em7 0 0 0

The band in heav - en, they play my fa - vor - ite song.
 It's hard to i - mag - ine that noth - ing at all
 It's hard to i - mag - ine that noth - ing at all

A 0 0 G x000 D 0

Play it once a - gain, — play it all night long. —
 could be so ex - cit - ing, could be so much fun. —
 could be so ex - cit - ing, could be this much fun. —

Bm Bbm Am₀

Heav - en is a place, - a place where

noth - ing, noth - ing ev - er hap - pens.

Bm Bbm Am₀ C

Heav - en is a place, - a place where noth - ing,

noth - ing ev - er hap - pens. pens.

1. 2. G x000 3. G x000

rit.

ONCE IN A LIFETIME

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON, TINA WEYMOUTH
and BRIAN ENO

Moderately bright




And you may find your-self liv - ing in a shot-gun shack.

And you may find your-self in an-oth-er part of the world. And you may find your-self

3 3 3 3

be-hind the wheel of a large au-to-mo-bile. And you may find your-self in a beau-ti-ful

3 3

house, with a beau-ti-ful wife. And you may ask your-self, "Well,

D
0

how did I get here?" Let-ting the days go—by, let the

G x000 D 0 G x000

wa-ter hold me down. Let-ting the days go—by, wa-ter flow-ing un-der-ground. In-to the

-ful

blue a - gain, af - ter the mon - ey's gone. Once in a life - time, wa - ter

flow - ing un - der - ground. And you may ask your-self, "How do I work this?" And you may

ask your-self, "Where is that large au - to - mo - bile?" And you may tell your-self, "This is

not my beau - ti - ful house." And you may tell your-self, "This is not my beau - ti - ful wife." Let - ting the





days go— by, let the wa - ter hold me down. Let - ting the days go— by, wa - ter





flow - ing un - der - ground. In - to the blue a - gain, af - ter the mon - ey's gone. Once— in a





life - time,— wa - ter flow - ing un - der - ground, same as it ev - er was,

same as it ev - er was, same as it ev - er was, same as it ev - er was,

ter

same as it ev - er was, same as it ev - er was, same as it ev - er was,

A7sus4
0 0 0

a

same as it ev - er was, Wa - ter dis - solv - ing and wa - ter re - mov - ing, There is wa - ter

at the bot - tom of the o - cean. Un - der the wa - ter, car - ry the wa - ter.

Let - ting the

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one sharp (F#). The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff. Chord diagrams are provided for the guitar part, showing the fingerings for D, G, and D chords. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

D
0

G
x000

D
0

days go— by, let the wa - ter hold me down. Let - ting the days go— by, wa - ter

G
x000

D
0

G
x000

flow-ing un - der-ground. In - to the blue a - gain, in - to the si - lent wa - ter, un - der the

D
0

G
x000

D
0

rocks and— stone, there is wa - ter un - der-ground. Let - ting the days go— by, let the

G
x000

D
0

G
x000

wa - ter hold me down. Let - ting the days go— by, wa - ter flow-ing un - der-ground. In - to the

blue a - gain, af - ter the mon - ey's gone. Once in a life - time, wa - ter

D
0

G
x 0 0 0

D
0

flow - ing un - der - ground. And you may ask your - self, "What is that beau - ti - ful house?" And you may

G
x 0 0 0

A7sus4
0 0 0

ask your - self, "Where does that high - way go to?" And you may ask your - self, "Am I

right, am I wrong?" And you may say to your - self, "My God, what have I done?" Let - ting the

D.S. al fine and fade

HOUSES IN MOTION

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON, TINA WEYMOUTH
and BRIAN ENO

Moderately

No chord

Em7

0 0 0

3

For a long time, I felt with-out

mf

3

style or grace,— wear-ing shoes with no socks, in

cold weath-er. I knew my heart was in the

right place.— I knew I'd be a - ble

to do these things. *Em7*
Nev - er As we get to

watch him dig - ging his own grave,
say much, nev - er get to talk,

it was im - por - tant to know that was where he's
Tell us a lit - tle bit, but not too

at
much.

He can't af - ford to stop.
Right a - bout then

That is what he be - lieve,
is where she give up.

He'll keep on
She has closed her

dig - ging
eyes,

for a thou - sand years.
she has give up hope.

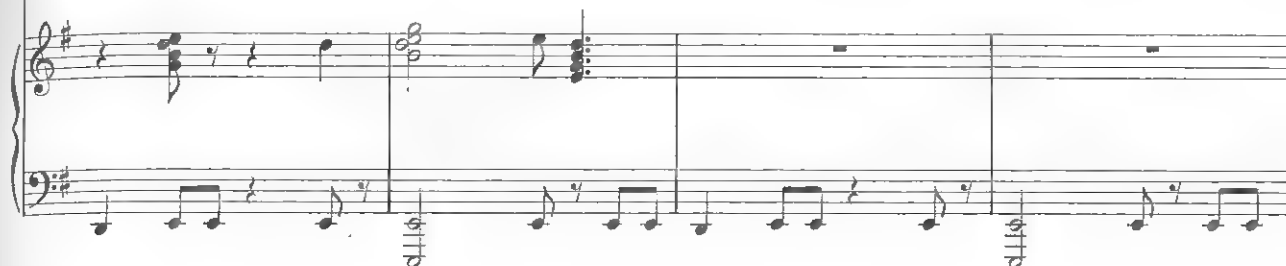
Em7
0 0 0

I'm walk - ing a line,
I'm walk - ing a line,
I'm walk - ing a line,

I'm think - ing a - bout
I hate to be dream -
I'm vis - it - ing hous -

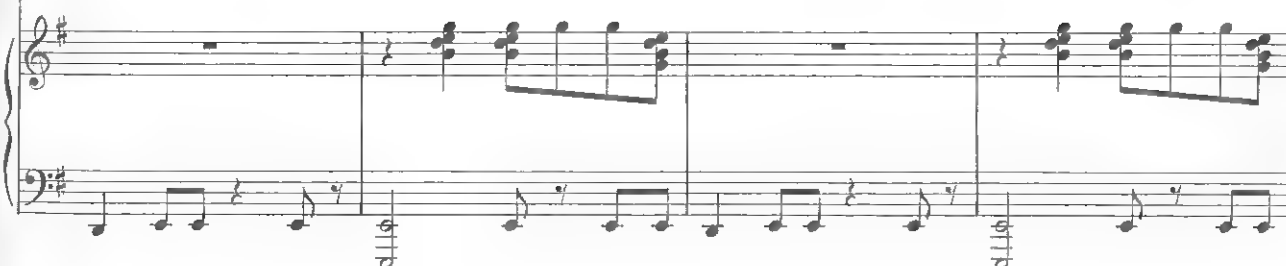


emp - ty mo - tion._
ing in mo - tion._
es in mo - tion._



I'm walk-ing a line,
I'm walk-ing a line,
I'm walk-ing a line,

just bare - ly e-nough
just bare - ly e-nough
just bare - ly e-nough



to be liv - ing._
to be liv - ing._
to be liv - ing._



Get out - a the way, — no time to be - gin.
 Get out - a the way, — no time to be - gin.
 Get out - a the way, — no time to be - gin.

This is - n't the time, — so noth - ing was done. Not talk - ing a - bout,
 This is - n't the time, — so noth - ing was done. Not talk - ing a - bout,
 This is - n't the time, — so noth - ing was done. Not talk - ing a - bout,

not man - y at all. I'm turn - ing a - round, no trou - ble at all.
 not man - y at all. I'm turn - ing a - round, no trou - ble at all.
 not man - y at all. I'm turn - ing a - round, no trou - ble at all.

You no - tice there's noth - ing a - round you, a -
 I'm keep - ing my fin - gers be - hind me, _____
 Two dif - fer - ent hous - es sur - round you, _____

To Coda

round you... I'm walk - ing a line... Di - vide and dis - solve..
 'hind me... I'm walk - ing a line... Di - vide and dis - solve..
 'round you... I'm walk - ing a line... Di - vide and dis - solve..

1. 2. D.S. al Coda

Coda

Coda

Repeat and fade

Em7
 0 0 0

all.
 all.
 all.

LISTENING WIND

Words and Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON, TINA WEYMOUTH
and BRIAN ENO

Moderately slow, in 2



Mo - jique sees his vil - lage from a near - by hill.
jique buys his e - quip - ment in the mar - ket - place.

mf



Mo - jique thinks of days be - fore A -
Mo - jique plants de - vic - es in the



mer - i - cans came. He sees the
free trade zone. He feels the

for-eign-ers in grow-ing num-bers. He sees the for-eign-ers in fan-cy hous-es.
wind is lift-ing up his peo-ple. He calls the wind to guide him on his mis-sion.

D 0

He dreams of days that he can still re-mem-ber now.
He knows his friend the wind is al-ways stand-ing by.

Em 0 0 0 0

Mo - jique holds a pack - age in his
Mo - jique smells the wind that comes from

D 0

quiv - er - ing hands. Mo - jique sends the
far a - way. Mo - jique waits for

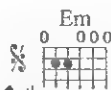


pack-age news to the A-mer-i-can man. Soft-ly, he
news in a qui-et place. He feels the

glides a-long the streets and al-leys. Up comes the wind that makes them run for cov-er.
pres-ence of the wind a-round him. He feels the pow-er of the past be-hind him.



He feels the time is sure-ly now or nev-er - more. }
He has the knowl-edge of the wind to guide him on. }



The wind in my heart, _____ the wind in my heart, _____



he
the

The dust in my head, _____ the dust in my head. _____



er.
tim

The wind in my heart, _____ the wind in my heart _____ come to



1.

drive them a - way, _____ drive them a - way. _____



2. *D.S. $\frac{3}{4}$ and fade*

Mo - _____

BURNING DOWN THE HOUSE

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium Rock

The musical score is written for piano and voice in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Medium Rock'. The score is divided into four systems. The first system shows the piano introduction with a mezzo-piano (*mp*) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics 'Ah, _____ watch out,'. Above the vocal line, a guitar chord diagram for G major (x000) is shown. The fourth system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic. The piano part consists of a steady eighth-note bass line and a more complex treble line with various chords and melodic fragments.

F G

you might get what you're af - ter. Cool ba - bies,

F G

strange but not a stran - ger. I'm an

F G A

or - di - nar - y guy, burn - ing down the house.

F G

1. Hold tight,
2. All wet,

wait 'til the par - ty's o - ver. Hold tight,
hey, you might need a rain - coat. Shake - down,

we're in for nas - ty weath - er. There has
dreams walk - ing in broad day - light. Three hun - dred

got to be a way, burn - ing down the house...
six - ty - five de - grees, burn - ing down the house...

Here's your tick - et, pack your bags.
It was once up - on a place, some -

F(no3rd)

B \flat (no3rd)/F G(no3rd)

Time for jump - ing o - ver - board. — The trans - por - ta - tion is here. —
times I lis - ten to my - self. — Gon - na come in first place. —

F(no3rd)

B \flat (no3rd)/F G(no3rd)

Close e - nough but not too far,
Peo - ple on their way to work;

F(no3rd)

B \flat (no3rd)/F 1. G(no3rd)

may - be you know where you are. Fight - in' fi - re with fire. —
ba - by, what do you ex - pect,

F(no3rd)

B \flat (no3rd)/F 2. G(no3rd)

F(no3rd)

B \flat (no3rd)/F

gon - na burst in - to flames. —

3. G(no3rd) F(no3rd) B \flat (no3rd)/F G(no3rd)

x00

Fight - in' fi - re with fire. —

F(no3rd) B \flat (no3rd)/F G(no3rd) F(no3rd) B \flat (no3rd)/F

x00

3. My house's out of the ordinary.
That's right, don't want to hurt nobody.
Some things sure can sweep me off my feet,
Burning down the house

No visible means of support
And you have not seen nothing yet.
Everything's stuck together.
I don't know what you expect
Staring into the TV set.
Fightin' fire with fire.

STOP MAKING SENSE

(a/k/a Girlfriend Is Better)

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo

Dm(no3rd)



mf
R.H.

Dm(no3rd)



I
I
Down,

who took the mon - ey,
takes o - ver slow - ly
down in the base - ment,

who took the mon - ey a - way,
but does - n't last ver - y long,
we hear the sound of ma - chines,

and I,
and I,
and I,

it's al - ways show - time
no need to wor - ry.
I'm driv - in' in cir - cles.

here at the edge of the stage...
 Ev - 'ry-thing's un - der con - trol...
 Come to my sens - es in time...

And I, I, I
 O - U - T,
 Why, why, why,

wake up and won - der,
 but no hard feel - ings.
 why start it o - ver?

what was the place?
 What do you know?
 Noth - in' was lost.

What was the name?
 Take you a - way...
 Ev - 'ry-thing's free...

We run a - way but here we go a - gain.
 We're be - in' tak - en for a ride a - gain.
 I don't care how im - pos - si - ble it seems.

To Coda 1.

Dm7

2.

I got a girl - friend that's bet - ter than that.

She has the smoke in her eyes. — She's mov - in' up, go - in'

right through my heart. — She's gon - na give me sur - prise. —

Bet - ter than this, know that it's right. — I think you can if you like. —

I got a girl - friend — with bows in her hair, — and

D. S. al Coda

Coda

noth-in' is bet-ter than that. (Is it?)

Dm7



Some-bod-y calls you, but you can-not hear. Get and
I got a girl-friend that's bet-ter than that,

clos-er to be far a-way. you don't re-mem-ber at all. On-ly one look and that's
As we get old - er and

all that it takes. May-be that's all that we need. stop mak-in' sense, you won't find her wait-in' long.

All that it takes, Stop mak-in' sense, all that it takes, stop mak-in' sense, all that it takes, all it takes.

I got a girl - friend that's bet - ter than that, and
I got a girl - friend that's bet - ter than that, and

She goes wher - ev - er she likes. (There she goes.)
noth-in' is bet - ter than this. (Is it?)

Dm (no chord)

Repeat ad lib. Last time

Dm7

rit.

SLIPPERY PEOPLE

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo

No chord

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Medium tempo' and 'No chord'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal melody enters in the second system with the lyrics 'What a - bout the time — I re - mem - ber when, —'. A guitar chord diagram for Am7 (0 0 0 0) is shown above the vocal line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The third system contains the lyrics 'you were roll - in' o - ver? sit - tin' in the tub, —'. The fourth system contains the lyrics 'Fall on your face. — You pulled out the plug. —'. The piano part provides harmonic support throughout with chords and a consistent bass line.

must be hav - in' fun. —
Wa - ter was run - nin' out.

Walk light - ly.
Cool down.

Think of a time. —
Stop act - in' cra - zy.

You'd best be - lieve —
They're gon - na leave, — and

this thing is real. —
we'll be on our own.

Put a - way that gun. —
Sev - en times five, —

This part is sim - ple.
they were liv - in' crea - tures.

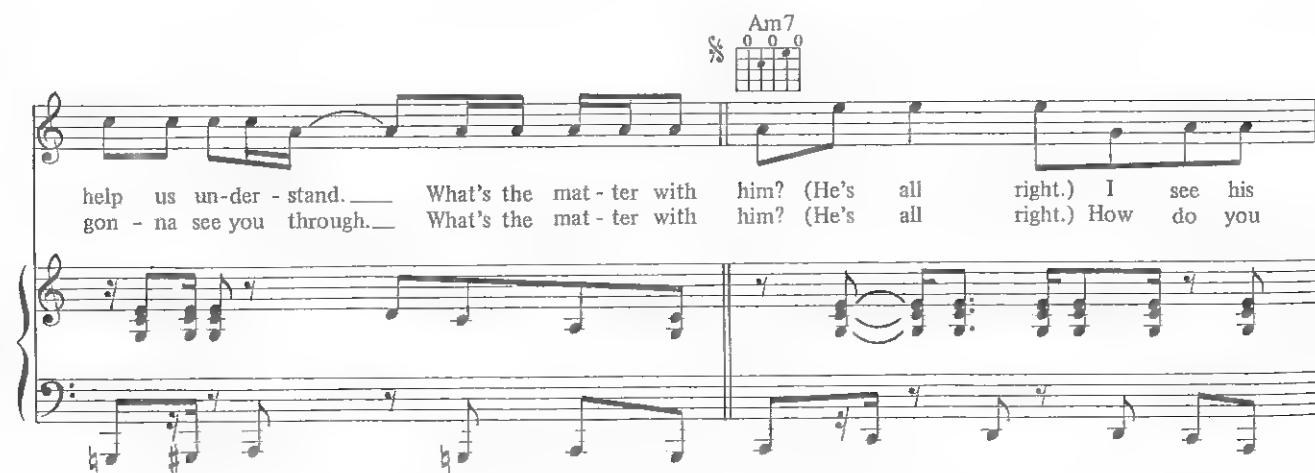
Try to rec - og - nize —
Watch 'em come to life —



what is in your mind. — God help us.
right be - fore your eyes. — Back - slid - ing.



Help us loose our minds. — These slip - p'ry peo - ple
How do you do? — These slip - p'ry peo - ple



help us un-der - stand. — What's the mat - ter with him? (He's all right.) I see his
gon - na see you through. — What's the mat - ter with him? (He's all right.) How do you



face. (The Lord won't mind.) Don't play no { games. (He's all right.) Love from the bot -
know? (The Lord won't mind.) Don't know no

tom to the top. — Turn like a wheel. (He's all right.) See for your -

The first system of the musical score. The vocal line (treble clef) contains the lyrics "tom to the top. — Turn like a wheel. (He's all right.) See for your -". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

self. (The Lord won't mind.) We're gon - na move. — (Right now.) Turn like a wheel —

The second system of the musical score. The vocal line (treble clef) contains the lyrics "self. (The Lord won't mind.) We're gon - na move. — (Right now.) Turn like a wheel —". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

— in - side a wheel. —

The third system of the musical score. The vocal line (treble clef) contains the lyrics "— in - side a wheel. —". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

F#m7-5/E



Am7/D



Em7/A



Am7



D/A



The fourth system of the musical score. The vocal line (treble clef) is mostly empty, with some notes in the piano part. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

Em7/A F#m7-5/E Am7/D Em7/A

Em7/A: 0 0 0 0 0 0
F#m7-5/E: 0 0 0 0 0 0
Am7/D: 0 0 0 0 0 0
Em7/A: 0 0 0 0 0 0

The first system of music consists of a treble staff with whole rests in all three measures. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note bass line in the bass clef and chords in the treble clef. The first measure has a whole rest in the treble, followed by a half note chord in the second measure, and a whole note chord in the third measure.

D (no chord) C (no chord) Am7

D (no chord): 0 0 0 0 0 0
C (no chord): 0 0 0 0 0 0
Am7: 0 0 0 0 0 0

The second system of music consists of a treble staff with whole rests in all three measures. Below it is a grand staff with piano accompaniment. The piano part continues with the same eighth-note bass line and treble chords. The first measure has a whole rest in the treble, followed by a half note chord in the second measure, and a whole note chord in the third measure.

D. S. ff (lyric 1) and fade

What's the mat - ter with

The third system of music consists of a treble staff with whole rests in all three measures. Below it is a grand staff with piano accompaniment. The piano part continues with the same eighth-note bass line and treble chords. The first measure has a whole rest in the treble, followed by a half note chord in the second measure, and a whole note chord in the third measure.

MAKING FLIPPY FLOPPY

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANTZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo

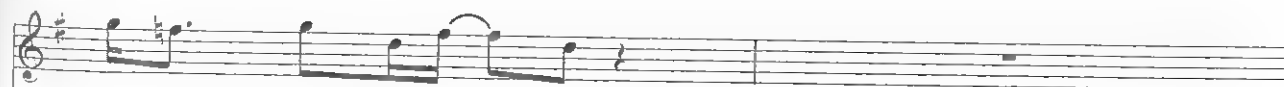
F(no3rd)/G



Noth - in' can come be - tween us.
Doc - tor, doc - tor,



Noth - in' gets you down.
we have noth - in' in our pock - ets.



Noth - in' strikes your fan - cy.
We con - tin - ue,



Noth - in' turns you on. —
 but we have noth - in' left to of - fer.

You don't have to wait — for more in - struc - tions.
 Fac - es pressed — a - gainst the win - dow.

No one makes a mon - key out of me. We
 They, they are just my friends.

lie — on — our backs, feet in the air, —
 Check — this out. Don't be so slick. —

rest and re-lax-a-tion, rock-et to my brain. Let it
Break our backs. It goes like this. We are

snap in-to po-si-tion. We are
born with-out eye-sight.

Bounce till you ache. You
born with-out sin. And our

step out of line and you end up in jail.
ma-ma pro-tects us from the cold and the rain.



Bring me a doc - tor.
We're in no hur - ry.

I have a



hole in my head._
Sug - ar and spice._

But they are just peo - ple
We sing in the dark - ness.



and I'm not a - fraid._
We o - pen our eyes._



(O - pen up!) I can't be - lieve _ it
no big se - crets.

and
Don't be -



Fmaj7 G F/G

peo - ple are strange. —
lieve what you read. —

Our pres - i - dent's cra - zy.
We have great big bod - ies,

Fmaj7 G

Did you hear what he said? —
we got great big heads. —


F/G

Bus - 'ness and pleas - ure
Run - a - run - a - run it all to - geth - er. lie

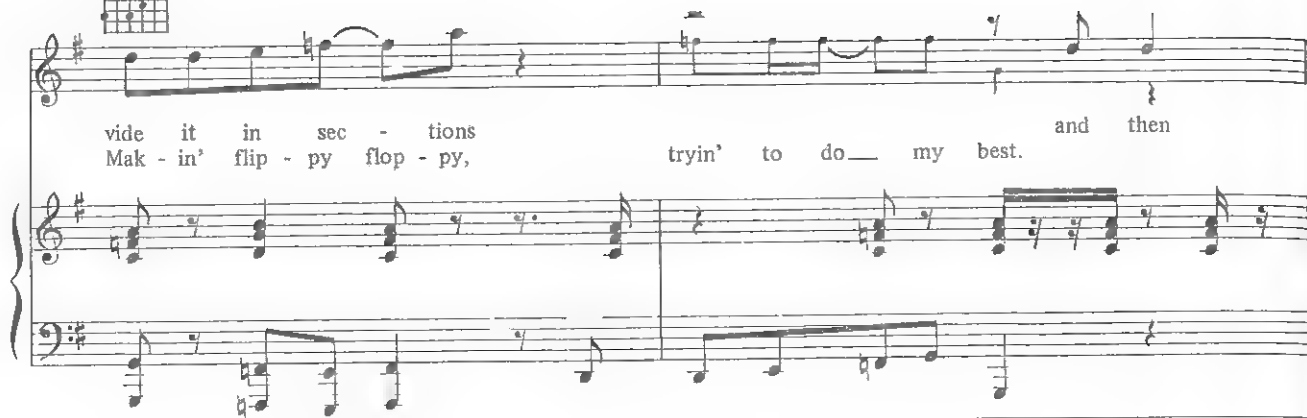
Fmaj7 G

right to your face. —
Check it out, it still don't make no sense. Di -

F/G



vide it in sec - tions
Mak - in' flip - py flop - py, tryin' to do — my best. and then



1.

Fmaj7



G




give it a - way. — There are
Lock the door. —




2.


Fmaj7




G



Repeat and fade
F(no3rd)/G



We've killed the beast. (Kill it!)



THIS MUST BE THE PLACE

(Naive Melody)

Words by
DAVID BYRNE

Music by
DAVID BYRNE, CHRIS FRANZ,
JERRY HARRISON and TINA WEYMOUTH

Medium tempo

G/D Em C Em G/D Em

mf





C Em G/D Em C Em

Home Home is where I want to be. Pick me
Home is where I want to be, but I





G/D Em C Em G/D Em

up and turn me 'round. I feel numb,
guess I'm al - read - y there. I come home. She


The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Medium tempo'. The score includes guitar chords (G/D, Em, C) and piano accompaniment. The lyrics are written below the piano part. The score is divided into three systems, each with a guitar staff and a piano staff. The first system has a guitar staff with chords and a piano staff with a melody. The second system has a guitar staff with chords and a piano staff with a melody. The third system has a guitar staff with chords and a piano staff with a melody. The lyrics are written below the piano part.

born with a weak heart. I guess I must be hav - ing fun. _____
 lift - ed up her wings. I guess that this must be the place. _____












The less we say a - bout it the bet -
 I can't tell one from an - oth -






ter. er. Did I find you as we go a - long. -
 Make it up or you find me? _____

Feet on the ground, — head in the sky. —
 There was a time — be - fore we were born. — If






It's O. K. I know noth - ing's wrong, noth - ing. —
 some - one asks, this is where I'll be, where I'll —








be. Hi yo, — I got plen - ty of time. —
 Hi yo, — we drift in and out. —








Hi yo, — you got light in your eyes. —
 Hi yo, — sing in - to my mouth. —








And you're stand - ing here be - side —
 Out of all those kinds of peo -








— me. I love the pass - ing of time. —
 ple, you got a face with a view. —






Nev - er for mon - ey,
 I'm just an an - i - mal look - in' for a love. We






1. Cov - er up and say good - night, — say good -








night.

Chord diagrams for guitar are provided above the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are written below the vocal line.

Chord diagrams: C (0 0 0), Em (0 0 0 0), 2. G/D (0), Em (0 0 0 0).

share the same space for a

min - ute or two. And you love me till my heart

— stops. Love me till I'm dead.

Eyes that light up,

eyes look through you. — Cov - er up the blank spots.

Hit me on the head. Ah — ooh. —

Repeat and fade

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a common time signature. The guitar part includes six chords with fingerings: C (0 0 0 0), Em (0 0 0 0), G/D (0 0 0 0), Em (0 0 0 0), C (0 0 0 0), and Em (0 0 0 0). The piano part consists of two staves, treble and bass, with a repeating eighth-note accompaniment in the bass and chords in the treble. The lyrics are: "eyes look through you. — Cov - er up the blank spots." and "Hit me on the head. Ah — ooh. —". The score includes a "Repeat and fade" section.

LOVE GOES BUILDING ON FIRE

Words and Music by
DAVID BYRNE

Moderately bright

Chord diagrams for D and G are provided above the vocal line. The piano part starts with a *mf lightly* dynamic.

When my love stands next to

your love, I can't {com - pare / de - fine / de - fine} love

G x000 D 0 G x000

when it's not love. It's

D 0 G x000 D 0 G x000

not love, it's not love which is

D 0 G x000 D 0 G x000 To Coda

my face which is a build - ing which is on

1. D 0 G x000 D 0 G x000

fire, on fire. When

2.

F

C

fire.

G

x000

F

C

00

G

x000

D

0

G

x000

D

0

G

x000

I've got

two loves. I've got two loves, and they go

tweet, tweet, tweet, tweet, tweet, tweet, tweet, tweet tweet like lit - tle birds. They're my

two loves, and they go tweet, tweet, tweet, tweet, tweet, tweet, tweet, tweet,

tweet like lit - tle birds. They're my two loves. I got

two loves, I got two loves, which is

my face which is a build - ing which is on

fire, on fire.

When

D.S. al Coda

fire.

Coda

GIVE ME BACK MY NAME

Words and Music by
DAVID BYRNE

Medium tempo

C#m 4fr.

Dm

mf

Let X There's a word for it. —
make a state - ment.

C#m 4fr.

Dm

C#m 4fr.

Words don't mean a thing.
Let breath pass through those cracked lips. That man There's a
was my

name for it. And names make all the dif - f'rence in the world. }
 he - ro. Now that word has been tak - en from us. }

Some things can nev - er be spo - ken. Some things can - not

be pro-nounced. That word does not ex - ist in an - y lan - guage. It will

nev - er be ut-tered by a hu - man mouth. —

Chord Diagrams:

- Dm** (0):
- Gm** (3 fr.):
- E♭/B♭** (x):
- G** (x000):
- A** (0):
- D** (0):
- F6** (x):
- 1. Am** (0):

Chord diagrams and lyrics are provided for each system of music.

System 1:

- Guitar: $C\sharp m$ 4fr. (Diagram: 4th fret, 1st string open, 2nd string 4th fret, 3rd string 4th fret, 4th string 4th fret)
- Piano: Treble and Bass staves with notes.

System 2:

- Guitar: $2. Am$ (Diagram: 1st string open, 2nd string 2nd fret, 3rd string 2nd fret, 4th string open), G (Diagram: 3rd string open, 2nd string 3rd fret, 1st string 3rd fret, 4th string open), B (Diagram: 2nd string 2nd fret, 3rd string 2nd fret, 4th string 2nd fret, 1st string open)
- Lyrics: Give me back ____

System 3:

- Guitar: A (Diagram: 1st string open, 2nd string 2nd fret, 3rd string 2nd fret, 4th string open), G (Diagram: 3rd string open, 2nd string 3rd fret, 1st string 3rd fret, 4th string open), B (Diagram: 2nd string 2nd fret, 3rd string 2nd fret, 4th string 2nd fret, 1st string open), A (Diagram: 1st string open, 2nd string 2nd fret, 3rd string 2nd fret, 4th string open)
- Lyrics: ____ my name. ____ Give me back ____ my name. ____

System 4:

- Guitar: G (Diagram: 3rd string open, 2nd string 3rd fret, 1st string 3rd fret, 4th string open), D (Diagram: 2nd string 2nd fret, 3rd string 2nd fret, 4th string 2nd fret, 1st string open)
- Lyrics: Some-thing has been changed ____ in my life. ____

Some - thing has been changed in my life.

Some - thing must be re - turned to us.

Some - thing must be re - turned to us.

The musical score is written for guitar and piano. It features three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#). The guitar part includes chord diagrams for G (x000), D (0 0 0 0), and A (0 0 0 0). The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Some - thing has been changed in my life." followed by "Some - thing must be re - turned to us." repeated twice. The score ends with a final piano accompaniment section.

AND SHE WAS

Words and Music by
DAVID BYRNE

Medium tempo



mf

And she was ly - ing in the grass. — And she could hear the high - way
 And she was drift ing through the back - yard. And she was tak - in' off — her

breath - ing.
 dress. — And she could see a near - by fac - to - ry. —
 And she was mov - ing ver - y slow - ly, —






She's mak-ing sure she is — not dream-ing.
 ris-ing up a - bove the earth. —

See the lights of a neigh-
 Mov-ing in - to the u -







bor's house. —
 ni - verse, — and she's

Now she's start - in' to rise. —
 drift - ing this way and that, —








Take a min - ute to con - cen - trate — and she o - pens up her eyes. —
 not touch-ing the ground — at all, — and she's up a - bove the yard. —







The world was mov - in'. She was right there with it and she



was. The world was mov - in'. She was



float - in' a - bove it and she was. And she was.



She was



glad a - bout it, no doubt a - bout it. She is - n't sure a - bout

Bm

3

what she's done. No time to think_a-bout what to tell_ them._

G

E

A

No time to think a - bout what she's done. And she was._

E

A

E

Hey hey hey hey hey._

A

E

A

And she was look-in' at her - self. And things were look-in' like a

mov - ie. She had a pleas - ant el - e - va - tion.

She's mov - in' out_ in all di - rec - tions. Oh oh oh. Hey hey

hey hey. Hey hey hey. Hey hey

hey hey. Hey hey hey. The world was mov - in'. She was Join - ing the world of

right there with it and she was.
miss - ing per - sons and she was.

The world was mov - in'. She was float - in' a - bove it and she was. —
Miss - ing e - nough to feel all right and she was. —

And she was. — And she was. —

And she was. — And she was. —

And she was. — And she was. —

And she was. — And she was. —

And she was. — And she was. —

And she was. — And she was. —

ROAD TO NOWHERE

Words and Music by
DAVID BYRNE

Alla cappella

Well we know where we're go - ing but we don't know where we've been. _

_ And we know _ what we're know - ing but we can't say what we've seen. _

_ And we're not lit - tle child - ren and we know what we want. _

_ And the fut - ure is cert - ain give us time _ to work it out. _

a tempo

E C#m 4fr.



We're on a road _____ to no - where, come on in - side. _
 We're on a ride _____ to no - where, come on in - side. _

E C#m 4fr.




tak - in' that ride _____ to no - where we'll take that ride. _
 tak - in' that ride _____ to no - where we'll take that ride. _

A E B



Feel - in' O. K. _____ this morn-ing. And you know, _
 May - be you won - der where you are, I don't care. _

A E B



we're on a road _____ to par - ad - ise. _ here we go _____ here we go. _
 here is where time _____ is on _____ our _____ side. _ take you there. _ take you there. _

E

E C#m 4fr.

1.

We're on a road — to no - where.

2.

E

There's a ci - ty in my mind, come a - long — we'll take that ride and it's — al -
like to come a - long, you can help — me sing this song and it's — al -
ve - ry far a - way, but it's grow - ing day by day and it's — al -

C#m 4fr. E

right, ba-by it's al - right. And it's ve - ry far a - way, but it's
right, ba-by it's al - right. There's a ci - ty in my mind, come a -
right, ba-by it's al - right. Would you like to come a - long, you can

C#m 4fr.

1. 2.

grow-ing day by day and it's al - right, ba-by it's al - right. Would you
 long we'll take that ride and it's al - right, ba-by it's al - right. And it's
 help me sing this song and it's al - right, ba-by it's al - right.

E

3.

-right. They can tell you what to do, but they'll make a fool of you and it's al -

C#m 4fr. **E** x 3

right, ba-by it's al - right. We're on a road _____ to no - where,

C#m 4fr. **E**

We're on a road _____ to no - where.

DISCOGRAPHY

Album	Label	Catalog Number	Release Date
TALKING HEADS 77	<i>Sire</i>	SR6036	9/16/77
MORE SONGS ABOUT BUILDINGS AND FOOD	<i>Sire</i>	SRK6058	1/2/79
FEAR OF MUSIC	<i>Sire</i>	SRK6076	8/3/79
REMAIN IN LIGHT	<i>Sire</i>	SRK6095	10/8/80
THE NAME OF THE BAND IS THE TALKING HEADS	<i>Sire</i>	2SR3590	3/24/82
SPEAKING IN TONGUES	<i>Sire</i>	1-23883	6/1/83
ATTACK OF THE KILLER B's-Vol. 1	<i>Sire</i>	1-23837	6/29/83
STOP MAKING SENSE	<i>Sire</i>	1-25186	10/1/84
LITTLE CREATURES	<i>Sire</i>	1-25305	6/10/85

Song/Album

AIR/FEAR OF MUSIC

AND SHE WAS/LITTLE CREATURES

THE BIG COUNTRY/MORE SONGS ABOUT BUILDINGS AND FOOD

THE BOOK I READ/TALKING HEADS 77

BURNING DOWN THE HOUSE/SPEAKING IN TONGUES

DON'T WORRY ABOUT THE GOVERNMENT/TALKING HEADS 77

GIVE ME BACK MY NAME/LITTLE CREATURES

HEAVEN/FEAR OF MUSIC

HOUSES IN MOTION/REMAIN IN LIGHT

LIFE DURING WARTIME/FEAR OF MUSIC

THE LISTENING WIND/REMAIN IN LIGHT

LOVE GOES TO A BUILDING ON FIRE/ATTACK OF THE KILLER B's VOL. 1 .

MAKING FLIPPY FLOPPY/SPEAKING IN TONGUES

ONCE IN A LIFETIME/REMAIN IN LIGHT

PSYCHO KILLER/TALKING HEADS 77

PULLED UP/TALKING HEADS 77

ROAD TO NOWHERE/LITTLE CREATURES

SLIPPERY PEOPLE/SPEAKING IN TONGUES

STOP MAKING SENSE (AKA Girlfriend Is Better)/SPEAKING IN TONGUES

TAKE ME TO THE RIVER/MORE SONGS ABOUT BUILDINGS AND FOOD

THIS MUST BE THE PLACE/SPEAKING IN TONGUES

